



The Commonwealth of Massachusetts

SPECIAL COMMISSION ON THE PERFORMING ARTS

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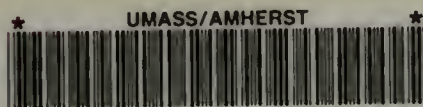
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HEARING ON THE STATE OF THE PERFORMING ARTS

December 8, 1975

Gardner Auditorium, State House

768/97

January 5, 1976

The Honorable Members of the
Massachusetts House of Representatives and
Massachusetts Senate
State House
Boston, Massachusetts 02133

Members of the General Court:

On December 8, 1975, a public hearing on the state of the arts in Massachusetts was held in Gardner Auditorium in the State House. This hearing highlighted the activities of the Special Commission on the Performing Arts for the year 1975. Transcripts of the hearing are included in this Report, edited for brevity, clarity, and cohesion.

Invited to testify were individuals and agencies concerned and familiar with the Performing Arts, and the Commonwealth's four major performing arts organizations representing the four basic forms of music, opera, dance, and theatre (Boston Symphony Orchestra, Opera Company of Boston, Boston Ballet Company, Stage/West of Springfield).

This Interim Report represents a preliminary step to a report to be submitted in the Spring. The Commission is indebted to a great many helping hands.

Very truly yours,

(signed)

Max Friedli, Executive Director

Jacqueline D. O'Reilly
General Chairman

Joseph E. Hill, Managing Director

Representative Michael Paul Feeney
House Chairman

Senator William M. Bulger
Senate Chairman

Representative James G. Collins
House Member

OPENING STATEMENT

Senator William M. Bulger (D-South Boston)

The arts have a long and distinguished role in the history of Massachusetts, and it is through the effort of many people like yourselves that this relationship will continue. I would like to point out a recent study by the Arthur D. Little Company which looked at the quality of life in the top 22 industrial states and includes one section entitled "Environment for Culture". This measure included factors such as the existence of symphony, music arts festivals, opera and music students in the overall picture of each of these states. Massachusetts was ranked first overall in terms of the variety and amount of cultural activities available to its citizens, putting us well ahead of any of the other states.

The purpose of this public hearing is twofold. First, it is to call attention to the importance of the arts in Massachusetts. Economically, for example, it makes eminent sense to encourage the growth of cultural centers throughout the state. Whether it be theatre and symphony in Boston, summer stock on Cape Cod, or Jacob's Pillow in Lee, the performing arts act as a drawing card to people from all over New England and the country to come and patronize Massachusetts restaurants, stay in Massachusetts hotels, buy our products, and patronize our services. This interconnected series of activities generates considerable tax revenue as well as contributing to the cultural atmosphere.

The second purpose of this hearing takes the form of a series of questions; namely, what are the problems that these vital organizations are having and how can we help? I should make it clear at the outset that this is not a forum for justifying new expenditures of state tax money. That is not the mandate of this Commission. We cannot expect to be cutting back state monetary support from virtually every sector of public enterprise and at the same time increase monetary support to the arts no matter how great our desire to do so might be.

We can expect, however, through this Commission to try to highlight the kinds of difficulties that the arts organizations are experiencing and to try to suggest other ways that we, as representatives of the Commonwealth, can lend public support and hope that through greater understanding and awareness, private funds will become more available.

In addition to these two main purposes, it is a goal of this Commission to show that support of the performing arts is not just an elitist notion. It will become apparent in discussion with representatives of organizations like the Massachusetts Council on the Arts and Humanities that the arts do not just mean Friday afternoon at the Symphony but that it also means everyday involvement in the community and in schools where talented youngsters have the opportunity to see professionals whose careers the students can emulate.

In conclusion, I hope that this Commission will serve to bring together many people who can express their common interest in the performing arts. So often these groups are pitted against each other for the ever-shrinking donation dollar. Today, however, the complete picture of the importance of all of them to the people of Massachusetts is emphasized. If this hearing does nothing else than remind us that with all the pressures of living in the nuclear age and all the critical matters of public policy, each of us should occasionally pause to enjoy the timelessness of a symphony, or the insight of a play, we will have accomplished our task.

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TESTIMONY

Elliot Norton (Critic, Boston Herald American)

There are three or four hits in the Boston commercial theatre right now. We have a play called Equus which is a big popular success, and Jesus Christ Superstar is a big hit, and Godspell is a hit, and we have coming in Katharine Hepburn to already sold-out performances, but the big top ticket in Boston now is to the Boston Ballet's 15 sold-out performances of Nutcracker - 15 performances of a ballet sold out in a theatre which seats 4,200 people, and a little later on two more performances in Springfield. This is a phenomenon. Ten years ago this would have been impossible, ten years ago ballet was considered something for an elite, an exotic form. Today, it has become a public form and these more than 60,000 people will see that ballet in Boston. It is a whole new thing - a whole new audience, and these people are not being forced to go, these are not children being chased into the theatre, these are people going, families going, children going, parents going - full families going to see ballet. It is a sign of something new in Boston.

We have had our Symphony for a long time, but Boston and Massachusetts have been cool to the arts for a long time. I am glad to hear we are Number One in cultural attractions. Cultural attractions have not always been well thought of. At first, the Massachusetts Legislature banned actors and acting in 1750, and kept the law on the books for more than 50 years. In the early part of the 20th Century we had here what nobody else had in the whole world except London; a system of censorship of plays and even dance which made it difficult to bring anything that was in any way extraordinary. "Banned in Boston" became a national slogan; not a very good one. This has been changed in the last 10 years. Institutions like the Boston Symphony have held up their end as the big cultural force, but the Boston Ballet is something that has been created just about ten years ago. They will be telling us about their problems. There is a new growing audience for the arts, not just ballet, but also for all the others.

We have to find ways to make it work. Other countries all over the world from where our ethnic groups came have found ways to fund the arts, largely through public subscription. Most European countries subsidize their

major performing arts almost entirely. We have not done this here. There always has been some kind of hostility which still exists. I recognize, and I am sure everybody here recognizes, that this state is facing a critical situation, but funding should be considered and reconsidered.

Vernon R. Alden (Chairman, Massachusetts Council on the Arts and Humanities)

For the past 10 years the Arts Council has been concerned with stimulating and giving support to the Arts in Massachusetts, not only to performing arts organizations but to visual arts organizations as well. In addition, we have been as concerned with the small organizations as we have been with the large. It is important to both the arts and to Massachusetts that we concern ourselves with the small community orchestras, for instance, as well as with our internationally renowned Symphony. The Council has supported local ethnic dancers, as well as innovative modern dance. It has aided Hispanic theatre for inner-city neighborhoods as well as nationally acclaimed performances at Stage/West in Springfield, the Mohawk Trails concerts at a small church in western Massachusetts, as well as concerts at Symphony Hall with some of the world's best known performers.

I think the Legislature will understand and appreciate our point of view. Our smaller community organizations are a vital part of the State's cultural fabric although they may not be as well known or as celebrated as our major institutions. To make the analogy with medicine, for instance, we need not only our major hospitals which like the Boston Symphony Orchestra are known throughout the world, but also our smaller community hospitals and our neighborhood health centers; not only our prestige institutions which make Boston a medical capital as do the Boston Symphony Orchestra and the Museum of Fine Arts make us an arts capital but those organizations located in other Massachusetts communities.

In addition to helping sustain the performances of our major organizations, the Council has helped to make the arts more widely available. We made it possible for instance for:

The Boston Ballet to tour Franklin County

The Opera Company of Boston to tour parts of Eastern and Western Massachusetts

The Museum of Science to bring Boston school children to the Museum and to make science workshops available to people in their communities

We have also directly aided smaller organizations. For example:

We have helped the Cape Cod Symphony present a year-round program of symphony concerts in Cape Cod communities.

We have supported the Merrimack Valley Council on the Arts and Humanities plan and coordinate local cultural events both for residents and for those other very important Massachusetts visitors, the tourist, who

often come to our state for the very purpose of experiencing and enjoying what our arts organizations have to offer.

The Council recognized that while the arts are an integral part of our state's diverse and exciting cultural heritage, they are also an important contributor to the state's economic well being. Public support for our performing arts organizations is vital to the continued health of our state. We know, for example, that the arts employ over 10,000 Massachusetts citizens and constitutes a \$70 million plus industry in our state. Tourists come from all over the world to see the collection at the Boston Museum of Fine Arts, the Worcester Museum which right now, for example, is showing an important exhibit of contemporary art; and even lesser known places such as the Medford Public Library which have outstanding art collections.

Tourists come to see the exhibits at Old Sturbridge Village, Plymouth Plantation, and the Peabody House, or to hear the Opera Company of Boston and the concerts at Tanglewood. All of these organizations are facing serious economic problems as a result of increased costs and the strain of increased demands. And, all of these organizations need government support; not as a gift of charity but as an investment that is repaid many times over in generating new tax revenues through tourism and increased business activity.

As a businessman, as well as Chairman of the Massachusetts Council on the Arts and Humanities, I recognize the importance of cultural organizations to the long-term economic health of this state. I also recognize the financial problems these organizations face and realize that few, if any, could ever become self-supporting, any more than our hospitals, schools, or parks.

The Opera Company of Boston, the Boston Symphony Orchestra, the Boston Ballet, and Stage/West are all an important part of the state's outstanding arts community, and in the past three years the Council has provided \$179,000. to these four major performing arts organizations. The Council has developed what we feel is the best system for funding all organizations both large and small. Using yearly applications and advisory panels of experts has allowed the Council to respond to a wide variety of needs.

The Massachusetts Council provides financial assistance to professionally directed non-profit arts and humanities organizations for programs benefiting the public - people at all economic levels in every part of the state and from all ethnic groups. It is important to the quality of life in Massachusetts and to our economic well being that the Massachusetts Council on the Arts and Humanities continue to be supported by the Legislature.

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Neil Sullivan (Fiscal Officer, Massachusetts Council on the Arts and Humanities)

In a sense, I have received the personal report of these various organizations and the difficulties they are having. When they entered the present calendar year 1975, the Massachusetts Council on the Arts and Humanities anticipated the serious fiscal problems with which these larger institutions are

faced. When we submitted our budget in October of 1974, asked the General Court for \$5.8 million the state, as Senator Bulger pointed out, found itself in dire fiscal straights and we resubmitted our budget for \$2 million.

In this fiscal year the Council received requests with an artificial limit on the amount of money that could be requested of approximately \$4.1 million. We were informed last week of the specific breakdowns of the various accounts within our appropriation of \$1 million. We did request \$2 million and we were able to meet the needs of the organizations which were awarded grants of approximately 51%. The Arts Council, therefore, has had to devise various strategies in order to take advantage of the inherent strengths of the cultural institutions. One of these has been to submit project proposals to the National Endowment for the Arts, stressing the tourism aspect of the Arts in Massachusetts; another in putting together a prospective touring package for all of New England, and Massachusetts, specifically, so as to increase the earned income potential of the various organizations within the state. In addition to this, we have encouraged to take a very hard look at their costs and to develop innovative ways of increasing their earned income. I have become aware in the last two weeks of a very promising plan by the Boston Ballet to increase its revenues.

The Massachusetts Council supports the organizations and has attempted not to interfere in their artistic decisions and it has attempted to cause the National Endowment for the Arts to look at Massachusetts as a prime example of federal support for the arts.

I have submitted a budget for fiscal '77 beginning next July 1 of approximately \$2.4 million; of that, approximately \$2 million is allocated for financial assistance programs. I will say that there is a very definite need for support of the larger institutions as they are caught in a very large overhead in terms of maintaining facilities, maintaining staffs who have not received adequate compensation, and, therefore, are very vulnerable when the economy takes a downturn. I support any way of publicizing the plight of the arts organizations. I must also point out that the Arts Council does have ten years of experience in making sure that there is a way of sustaining the entire cultural life in Massachusetts, both the institutions and the artists. They are all part of a larger ecological system of culture in Massachusetts, and we look with favor at any support we receive from the Massachusetts General Court.

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Senator Chester G. Atkins (D-Acton)

I speak as a long-time supporter of the arts and state funding of the arts but one of the things that bothered me substantially this last year was the fact that the Arts Council announced its grants prior to the passage of the state's budget so that a number of people were led to believe that they were going to get certain monies based on a state budget which had not been passed which presented difficulties for these organizations both in functioning and in doing their planning because they were not aware of the political situation.

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Neil Sullivan

I have to agree with you on the general thrust of your remark; however, may I qualify or explain the funding situation which the Council is faced with. We are now planning for fiscal year '77. Our advisory panels have met and will be meeting again in March to consider applications received in February. Organizations do long-term planning for fiscal '77 beginning in July but we were in a situation in May of anticipating that there would be some sort of budgetary cutback, and we did try; as a matter of fact, we did inform specifically every single cultural organization. They received a notification letter to the effect that this grant would be subject to the appropriation and allocation of the General Court. We are going to avoid it this year. We are not going to announce any contract with any cultural organization until the General Court and the Governor have agreed on a final budget for fiscal year '77. In terms of the planning at that time, this was the only course of action open to us.

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Senator Atkins

Some of the arts groups around the state have made a great effort to put the support for the arts within the context of economic development. What basically comes out is that if you don't support the arts, artists will go on welfare and therefore, the state will be losing money. I think there is a case that can be made in certain instances for support for the arts as part of an overall economic development plan but I have not seen any hard figures of what kinds of jobs are created, what is the level that will apply within different regional economies, what kind of people are these jobs going to, and what kind of jobs are there.

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Neil Sullivan

I agree with you. And the primary source material for our presentation has been a very expensive Becker Survey done in 1973. I agree there is a need for an update of statistical work that we do. We are able on a limited staff to conduct annual surveys. I did my last survey in January of this year. We had forty three (43) organizations with annual operating budgets in hard dollars in excess of \$35 million. The attendance figures for those organizations in the calendar year 1974 was in excess of 4 million. I would be very glad to give that survey and the fact sheets to you. There is a need for the type of statistical research that you indicated; however, the Council at this time is without the resources to do it. We did put in for substantial increases in our consultants account for fiscal year '77 which might enable us to do this. Of course, I cannot make policy for the Council of 15 people appointed by the Governor but it is my strong recommendation to them that this be looked at.

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Vernon Alden

May I supplement Neil's answer on the creation of jobs. As I testified, the arts organizations employ little over 10,000 people. Now, that is only a small ripple in what I think is a much greater effect of the arts in the Commonwealth. We have noticed how St. Louis, Cleveland, Dallas, Houston, Fort Worth, Los Angeles, etc. have developed in recent years. At one time Massachusetts was without much competition in attracting major industry including space age industry in which you have scientists and highly educated people who like to have their families live in an exciting cultural community. We can no longer claim a special preserve on the arts.

A great many communities have caught up with us because of not only public funding of the arts but also private funding of the arts; and, as we know, one of our major concerns in Massachusetts is holding on to the corporations we have and attracting them in competition with everybody else. So when we talk about jobs, let us not think just about the jobs the arts create, but the many other jobs that are created by industries that want to live here because Massachusetts is an exciting place culturally.

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Senator Atkins

In terms of the way that this state spends its money for the arts, I think we should be realistic even within your sort of optimistic budget projection about what this state is willing - at this time of fiscal crisis - to put into the arts. Would it not make more sense to focus on spending our money in ways which have greater leverage than just a direct grant approach for specific programs with art institutions. In other words, it seems to me, particularly among the smaller community-based arts groups that you spoke of earlier, that there is a tremendous need for fiscal management; that there are needs in terms of getting more private money and corporate money. And would it not make sense for us to concentrate our limited state resources in ways which would bring in other monies rather than in direct grants to art organizations?

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Neil Sullivan

As a general prospective over the fiscal year '75-'76, I can only say that the prospects for increased giving either in the corporate or business sector and foundation section which has been much more important in the past, are dimming with every report on general economic predictions. I can only say that we are talking about a whole system of local organizations which may be the basis for building that kind of economic infrastructure of touring within Massachusetts to increase the earned income or offer the organizations in Boston to get out to the rest of the state or bring people in in greater numbers. I mean this is part of an overall strategy.

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Pat Mitchell (Broadcaster, WBZ-TV)

As Mr. Norton pointed out earlier, and as the other witnesses have testified here today, business is better in the arts. It is my business, and it is the business of a lot of people in this room to be concerned about how many people are going to arts activities, how many people are interested in the cultural life of this community; and, everywhere I go I sense a great excitement at this time about the arts.

There are several plays doing very well downtown, The Nutcracker, all the things that Mr. Norton mentions are very true. And yet, I hear more talk than ever about deficit. It seems to me that more arts organizations are in deeper debt. They are talking about lack of funds more than ever before; and business has never been better. And as I stop to think about that, it seems to be an age-old mythology that surrounds the arts that creativity means financial irresponsibility. I do not believe they are the same kind of thing and neither does anyone who has to run a business. I think it is time that we realized - whether we are inside or outside of arts organizations - that money management is tremendously important; that starving as far as I know has never made a better dancer, a better artist, a better singer, or a better trumpet player. It is okay to make money, and I think that is something the arts have never been very comfortable with. That it is okay to be commercial, just as it is alright to go to the ballet if you don't know the difference between a pirouette and en pointe, and it is okay to go to the Boston Visual Artists Union if you don't know a lithograph from a silk screen, and it is okay to go to the Symphony if you don't know the difference between Bach and Beethoven. You do not have to be an expert to appreciate the arts. You don't have to be the vice president of a bank to operate a successful money operation. That has recently been proven, if I may borrow an example from a city to the south, in New York City with Broadway.

This year, musicals and plays on Broadway advertise for the first time on television and everybody threw up their hands and said, "Oh my God. The arts are being sacrificed. Look at that. They are putting on 30-second versions of Shenandoah and The Wiz, Raisin and all of these great plays. They are reducing them to these horribly slick television commercials." Well, these terrible slick television commercials turned around Shenandoah. It was going to fail and close in a week; but it is now doing business. And I could point out example after example. Producers about to go into cities are now considering producing television commercials before going into the city.

The fact that artistic managers and producers of plays, ballets, and symphony concerts, and all the visual artists as well, are beginning to understand that money management really is important, and that it is okay that every ticket purchaser becomes a potential season supporter, and that they must really be solicited in this manner. I think we have begun to take our money seriously because of the times. Perhaps it's because of the economic pressures we all live under and the fact that union salaries and all of the various problems that come into the running of major arts organizations create huge budgets, much bigger budgets than most arts organizations have ever dealt with before. You cannot run thousands and millions of dollars a year out of your hip pocket or out of brown paper bags. It just cannot be

done anymore and what seems to me to be needed is to make up for both the bad economic times and also the fact that the donation dollar is shriveling. It is the insight kind of creative thinking and managing of money. We can look in our community for examples.

I think of a smaller local professional group, the Boston Repertory Theatre, who went to a bank about a year ago for a loan to build a theatre, and the attitude of the financial people in the city toward the solicitation of money for a small local theatre group is very illustrative of the attitude of a lot of people in business toward the arts. "You want us to give you money; what for? So you can put a little thing on stage once a week. You don't make money for doing that, do you?" They had to be able to prove to these people who were about to lend them a substantial amount of money that they could in fact meet their payment month after month; that they were financially responsible people. The same is true of other arts organizations in this city as they have gone out and signed leases on new theatres, as they have taken over contracts to run seasons. It takes a commitment from the business community. Certainly it takes trust - a leap of faith almost - that the arts will be able to pay their debts and that a leap of faith requires of those who are involved in the arts a very strong sense of our financial responsibility. It is one thing to love the arts, but that does not mean that we have to let them go broke.

I also think along the lines of creative thinking and ways to deal with the financial crises that approach people. There is a byproduct to success and that is the excitement it creates for everyone else. When you bring major artistic attractions into the city it creates an interest and an excitement in the arts that I think does spread out to all the local groups. Also, the idea of having an attractive and interesting place to go to is important. We need a facility in this city. We are, in fact, in major competition with cities like Washington, and a lot of other cities around the country who are building civic centers and, as Mr. Alden has pointed out, bringing in all kinds of related industries. I had hoped Mr. Kenney would have gone in front of me because I knew he would have talked about that. And I wanted to respond.

It is absolutely necessary that the local artists in this city will be helped by the more major artists we bring in. I do not believe that the entertainment dollar is so tight that if you spend \$8. to see Neureyev dance, you will not spend \$4. to see the Next Move. I believe that it works together - that people once getting into the feeling and the excitement of going to arts activities, will create an overflow.

And maybe some thought should be given to combining the efforts of arts organizations in this city; working together, putting together the kinds of specialties and talents that each of them have for the business of being a little more commercial. I think of the example that started a couple of summers ago and has been hugely successful; the liaison between the Boston Symphony Orchestra and Don Law Productions. I remember when that first happened. Tanglewood threw up their hands and said, "My God. 'Blood, Sweat, and Tears' on Tanglewood property. We won't be able to stand this." They all of a sudden became very concerned about the curfews at night - that everybody had to go home at a certain time at night - that music had to stop, but that turned out

to be a very profitable liaison. Don Law made money. The Boston Symphony made money. It worked. Neither party is hurt and the artists in this city are not hurt by joining forces together and saying we are not only here to improve the quality of life for all the citizens of the Commonwealth, but we are also here to improve our quality of life by making money, by making successful organizations and while being successful, give a better product to this community.

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Walter Barndt (Professor, International Marketing Institute)

The International Marketing Institute has been invited to testify before the Special Commission on the Performing Arts concerning the experience and relationship of lotteries in financial support of the Performing Arts. The Institute has been, for some time, an advocate of marketing the arts, or more generally, 'human resources' and concept marketing with the same sophistication and technical expertise that the United States business sector accords its goods and services. Financing and marketing the arts, along with other usual business functions, are as closely interrelated as they are in other sectors of the economy. Lotteries, as one means of financial support for the arts, can be successful but only as successful as the consumers' perception of the need for the product; how it is communicated and how it is delivered to him.

Lotteries are of ancient origin, having been used for the distribution of prizes by Roman emperors and feudal princes of Europe. In 1530, a lottery with money prizes was held in Florence, Italy and before the end of the 16th Century, became popular throughout Italy. During the 16th Century, and throughout the 17th Century, lotteries became generally accepted in England and on the European continent. Lotteries were used as a means of raising government revenues and subsequently by private organizations for charitable purposes. Among the most popular lotteries are the Irish Sweepstakes and, perhaps, the state-sponsored lotteries held by a number of Latin American countries.

In the United States, lotteries dating to colonial times were a popular form of raising funds for public works and purposes. During the mid 1700's, lotteries for the construction of Harvard and Yale Colleges were held. Today in the United States and in many other countries, lotteries in their various forms - raffles, sweepstakes, beano - are a common means of raising funds for a variety of purposes.

Point Two is that lotteries are a well-established, broadly accepted, and commonly employed means of raising funds for both public and private purposes. Why not then a lottery to support the performing arts?

Planning for the Sydney Opera House, which is perhaps the most significant current example of lotteries in support of the performing arts, began in 1957. The Opera House opened on October 20, 1973. It consists of four major auditoriums: the concert hall, the opera theatre, the drama theatre, and the music room. Up to 2,700 people can be seated in the concert hall. This magnificent complex, which dominates Sydney Harbor in a manner similar to the dominance of the Eiffel Tower, Big Ben, or the Statue of Liberty, is thus not only a focal point for the arts in Australia, but provides a new kind of broad

image for Sydney and Australia. It is directly related to a surge of interest and activity in the arts, in restoration of architecturally significant portions of Sydney, and to the renewed interest of Sydneysiders in their city.

The Opera House, which had a final cost of about \$140 million, was funded and paid for entirely by public lottery. The state of New South Wales, of which Sydney is the capital, enacted legislation consistent with regulations under the Federal Lottery Act, which permitted a special lottery for the sole benefit of the Opera House. The Opera House Lottery became the fourth of the New South Wales Lotteries, the others being called a State Lottery, Special Lottery, and New Jackpot Lottery. Lottery tickets sold for \$0.50, \$1.00, and \$2.00, respectively. Opera House Lottery tickets at 100,000 tickets for each drawing were sold at \$6.00 each with a first prize of \$200,000. and 7,014 total prizes. Opera House Lottery tickets normally sold out in six days. To forestall any criticism that the State Lottery would be an anti-social taxation of less affluent economic groups or in competition with other state lotteries, the higher ticket price was established. Operating and maintenance expenses are expected to be covered from Opera House performance and subscription revenues. Opera House lotteries are apparently a part of life's routine in New South Wales, and can be predicted to be continued as an aid to other cultural activity.

Point three then is that a lottery can be a viable means of financing the performing arts, particularly the facilities needed to publicly present the arts.

In summary, it can be said that the lottery may be perceived as a commonly understood and acceptable game of chance to be supported by a broad public. The success of the lottery, as it may compete in the chance game market, is dependent on many interrelated factors including the form of the lottery and acceptance of the need which it is the purpose of the lottery to meet. The lottery is a historical and ubiquitous means of raising funds for a broad range of public and private interests. And most specifically, for the purpose of this hearing, the lottery has been applied with dramatic success to meet a real community need and to provide broad public benefits in the case of the Sydney Opera House. It is a viable option for this community and for the Lottery Commission of the Commonwealth to consider.

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John Thorndike (Treasurer, Boston Symphony Orchestra)

Our budget is \$8.5 million, so we are a fairly sizeable amount of the arts expenditures in this area. We have never been able to balance our budget. Going back to our very beginning in 1881, when Major Higginson started the orchestra, they had planned of having expenses of \$140,000. that first year; and he had personally planned to put up \$50,000. of it himself. They were only getting \$90,000. from ticket revenues. This same general percentage has continued down through our long history and now our ticket revenues and other earnings have come to about 73%. We have a 27% gap, or over \$2 million that we must find.

We think, believe, and know that we are important for the reasons that Mr. Norton, Mr. Alden, Miss Mitchell, and others have just given you. We know and believe from our seasonal subscriptions that there are many people who have come to Boston to live from other parts of the country because of the attractions in their spare time hours. Certainly attending concerts by one of the world's best known institutions has been a large factor in a fellow or lady accepting a job from one of our Route 128 companies or one of our inner-city companies rather than in San Francisco, Houston, or other cities of this country.

We not only are in Boston. People think of us as Boston because of our name which goes back a hundred years, but we do spend two months of the year in the Berkshires, and we are told by the Berkshire Chamber of Commerce and other organizations out there, including Senator Fitzpatrick, that we are indeed a big factor in the economy of the Berkshires during the summer, and even other parts of the year. As Miss Mitchell has referred; we have had some other modern and contemporary organizations play from the stage at Tanglewood to enormous crowds. This has created a source of financial support for us that just a few years ago we would never have dreamed of. It also has caused a few problems in the community but I think we are beginning to lick those, too.

The other cities we are competing with are New York, Philadelphia, Chicago, and Cleveland, and they have very fine orchestras. I might point out that the New York Philharmonic receives \$500,000. a year from the New York State Council on the Arts, while our very fine Arts Council is doing all it can. They have given us about 1/20th of that amount and this makes quite a tremendous difference to our picture.

It would take approximately \$450,000. to balance our budget. This is what we would like to find from some governmental sources because we are of the opinion that with our 9,000 contributors we have come very close to tapping the support from the individual people as much as we can. Corporations are not a big factor in Massachusetts because very few of them have headquarters here. The large corporations are mostly located in Chicago, in New York, and in other cities. We have a few and many are helping us as much as they can, and we are trying to cultivate this area. We have made considerable strides but as compared with other cities, this is going to be a very difficult thing to develop any further as far as we can tell from our polls.

As was mentioned earlier by Mr. Alden, internationally, we are competing with the famous English, German, and French orchestras which are largely supported by their governments; as much as 50 percent. I asked Colin Davis this week and he said, in London, it is 75 percent. In this country, we are under 5%. You can see we have had this tradition of private philanthropy and high ticket prices which have been the reason we have even been able to exist. Our plea is not like some of the other ones you have heard today. Namely, that they can do a little more for the community; have more concerts or performances. Ours is that we just want to be able to exist. We are coming up to our 100 years and we are having to dip into the till to the extent of almost $\frac{1}{2}$ million dollars a year. We have approximately \$9 million endowment but about \$3 or \$4 million of this is restricted. We have

about \$5 million that is free to us, and it doesn't take very much arithmetic to be able to figure out how much longer that will last. Our real problem is to be able to exist and flourish and take the name of Boston and Massachusetts along as we will be doing when we go to Europe in two months. This has a great many benefits in other areas of business and other areas of government to have that name go all across Europe. We want to be able to exist longer - continue the tradition we have had, and hope that others may be able to look more favorably on helping us from all sources, especially governmental sources.

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Senator Bulger

You made a comparison of government support.

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John Thorndike

I was thinking of New York State where the Council of the Arts got a year ago a \$35 million appropriation from the New York Legislature. And a year ago, this Arts Council had a \$1.6 million appropriation from this Legislature. In England, the percentage was as high as 75% government support. Here it is 5%, or under, on the average, and that includes New York and many areas where it is practically non-existent. We are one of the lowest in this area. Pennsylvania supports the Philadelphia Orchestra and the Pittsburgh Orchestra. The exact number I do not have with me, but it is in six figures.

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Senator Atkins

When people were talking earlier of the increasing number of people who are going to see the performing arts and that the deficits are getting higher and larger, it seems to me that there are two levels to the thing. One level, we are to encourage people who haven't been able to take advantage of the arts facilities in the state to do so and that is an area which requires public subsidy. And another thing, we have existing cultural institutions which are primarily patronized by people who are extremely wealthy. If you go down to the Boston Symphony any afternoon, you will see that the people who are there do not need any public subsidy for their entertainment. Now, certainly this Commonwealth has a strong interest in the excellence of the Boston Symphony Orchestra, but it seems to me that there should be ways that even if it were a ticket tax or something where we could encourage the institution to charge more for those people who can pay, and use that money to subsidize people who would not normally be able to attend performances.

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John Thorndike

May I point out that we do have rush seats at Symphony Hall that you might be familiar with. There are about 150 seats that go on sale for \$2.00 a piece for Friday and Saturday night concerts. The Friday afternoon audience does have the tradition that you speak of. But there are Tuesday and Thursday and other evening performances that have large numbers of students and other people who are able to hear the Orchestra. We also have the open rehearsals. We have eight of those in Boston at \$3.00. We are trying to do this and we have the Esplanade too, as you know. The Boston Globe estimated that we had 200,000 people on July 4th to hear that concert on that day.

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Senator Atkins

That was publicly funded though?

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John Thorndike

We received from "Summerthing", \$7,000. last year. And we received from the National Endowment of the Arts, in Washington, a total of \$240,000., of which \$63,000. was attributed to the Esplanade operation. In a way, you could say it was publicly funded, but none of that money came from the state, to my knowledge. A bit from "Summerthing" by the city; most of it from Washington.

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Senator Atkins

What is the determination when making up the ticket prices for the Friday symphonies?

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John Thorndike

At \$11.00 a seat, we are the top in the industry. Top in New York and Philadelphia is \$9.00, \$9.50, and in one case \$10.00. So we look around the industry for comparison, and we are at the top at the moment. We don't like this. We would like to be further down but with the big deficit I just described, we don't feel we have any alternative. We have 9,000 contributors who give us approximately \$900,000. a year, and a very good percentage comes from that Friday group, according to our census.

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Senator Atkins

Is the amount of money that you get from private individuals and foundations declining?

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John Thorndike

It has been very flat. It has gone up very slightly in the past three years, and our revenues have gone up much more rapidly. So the answer to your question is 'yes'.

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Senator Atkins

I just have a sense that so many worthy things, whether it is medical care or education, are engaged in a slow process by which the government is eventually running the entire operation. It is a foot-in-the-door kind of thing. And I just see a sense where private philanthropies and private subscriptions are declining; people looking to government for more money. Eventually, we are going to have the situation where we will be similar to European countries where you have 85% covered by public sources; which has to be looked at in light of the fact that their tax structures are quite different. In this country, we have had a successful tradition for private philanthropy and there are certain things within the tax code which make that quite easy.

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John Thorndike

I might point out that the Massachusetts tax does not permit any deductions or gifts of charities, which I am sure you are aware of. It would be a great help if Massachusetts did give it to us.

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Senator Atkins

Have you made any studies as to what the tradeoff would be between Massachusetts allowing that kind of deduction on the one hand and the loss of revenues that state would receive? To my mind, that would be a much more rational way of giving support to the arts; by allowing it through the tax structure rather than do it through direct subsidy.

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John Thorndike

I cannot argue that and I do not have the figures. But you might be correct.

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Joseph E. Hill

What is the real hard core loss of the Symphony in 1975/1976?

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John Thorndike

The revenues we are anticipating are \$6.1 million and expenditures of \$8.4 million. The earnings gap is \$2.3 million. There is unearned income and contributions that go against the \$2.3 million and leave us with a bottom line of \$450,000. which we take from our invested funds that are unrestricted invested funds.

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Joseph Hill

Do you have any idea what the loss will be in 1976/1977?

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John Thorndike

I imagine it will be in the same neighborhood.

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Joseph Hill

Is it possible that it would double by 1976/1977?

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John Thorndike

It is possible. About four years ago, we hit \$950,000. But most of the time in the last decade it averaged around the present figure of \$450,000.

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Joseph Hill

What do you foresee if this trend continues?

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John Thorndike

I am not anxious to drop any of our programs at all. We have a school in Tanglewood which we think is extremely valuable. We have worked hard on that and we now have the figures up so that it costs us much less to have the school out there. Symphony Hall is a valuable building. We just cannot estimate what it would cost to replace it if we moved out of Symphony Hall into one of the larger auditoriums with poorer acoustics. Most of us interested in music would not enjoy this one single bit, but these are the kinds of steps we might have to take if the situation got much worse.

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Joseph Hill

In these projected revenues that you have presented to us, I assume that you included the revenue of additional performances like the Boston Pops?

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John Thorndike

Yes. We have 250 performances, approximately, each year but there is really no more room for any performances with our present orchestra. If we went into a second orchestra, or that kind of thing, perhaps we could expand it but with our present 105 players; they work pretty hard and they do a year-round job for us.

We were, incidentally, the first orchestra to have year-round employment, thanks to the development of the Tanglewood situation in the 30s and 40s. Until now, all the other major orchestras have had to find things for the summer. Most of them have started up summer festivals. Festivals have become a great thing in this country. We like to think that ours is still the oldest and the best.

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Senator Atkins

Rock groups seem to be making a tremendous amount of money. Why can classical music not be self-supporting?

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John Thorndike

I don't know all about rock groups. I have members in my family who play it: the decibels are much louder than I am used to. There are usually just three or four people on the stage. I don't know how expensive their education has been compared to a classical musician. I sometimes wonder. Our players have spent years and years, and they practice eight to fourteen hours a day practically since they were little children until they joined the Orchestra. And the expense of all those private lessons, etc. They have to be reimbursed because a lot of them have taken out considerable loans so that they can do this sort of thing. We are paying for one hundred and five of what we think are the world's best musicians on the stage. They are unionized and their minimum salary is quite a large number, and their average salary is considerably higher than that. We purchase these performers for all year round. A rock group coming into town and moving on; I would imagine they would have to hire a hall and put just a few people on the stage.

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Senator Atkins

It seems to me a most successful interrelationship between the government and the arts has been things like "Summerthing" where you get a hundred thousand people out in the Esplanade, at a minimum. I don't know what the total cost to the government was, but it probably came to pennies a person. And in addition to the cost effectiveness, you build a constituency for that kind of thing. Are there other joint ventures that you think would make sense, or are you set on the idea that it should be direct state subsidy?

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John Thorndike

We would be very amenable to government support for individual performance. That would be very much to our liking.

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Senator Atkins

You don't believe that that kind of free concert would cut into your other revenues?

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John Thorndike

It has not demonstrated that. As one of the earlier witnesses said, people are willing to pay \$8.00 or \$9.00 for the top performer, and then go out and pay \$3.00 or \$4.00 for a minor artist in the same field. We think that is true of chamber music groups and small orchestras in the suburban towns and the smaller cities of the state. We think they charge \$2.00, \$3.00, and \$4.00 a ticket and we charge \$7.00, \$8.00, and \$9.00. The two can work together and we hope they can prosper, too.

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Thomas Perry (Executive Director, Boston Symphony)

Our deficit varies a bit from year to year. In general, it has been increasing. There has been a general change in the methods of support. The sources of support for institutions like the Boston Symphony changed from the earlier days of individual philanthropy, such as Higginson's, and later individual donors, to more of a community or regional support which brings us very soon to the public support from public tax money that we are now talking about. The private forms of philanthropy are simply not going to be able to keep up with the requirements of an institution like the Boston Symphony, and many others of the same kind.

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Senator Atkins

Is that just because of the inflation overhead costs?

Thomas Perry

That is a large part of it. I also think because we are performing for many more people than we have in the past with the free public concerts at the Esplanade, with our involvement with broadcasting, public television, and things of that kind which all reach more and more people. I think we are performing for more people and probably the cost per head payed for is less than in the past. I think our earned income is going to fall continuously more behind our cost of conducting our operations.

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Senator Atkins

Are you troubled at all by the fact that as arts organizations and individual artists seek support from public sources, there is interference in the way in which artistic decisions are made? It is very clear that whenever government gives money, eventually there are certain kinds of constraints that develop. I can see why it would be a very simple thing, assuming the fact that most arts institutions in a decade from now are relying for the majority of their budget on public sources, that the Legislature might appropriate that budget and make sure that that budget serves as a public purpose because that is our obligation. Oftentimes, artistic purposes are quite different from public purposes, and I am troubled by the sort of upward escalation of public funds going into these institutions. While the amount of control is negligible that the state exercises now, I think that as the money becomes greater, the controls are going to be greater.

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Thomas Perry

We are usually the ones who worry about controls and interference. And I am happy to see that you have this concern, too. If an institution, like the Boston Symphony, comes to the public for money, it must be prepared to answer to public service. And if the Legislature proposes conditions under which we feel we cannot work, then it is up to us to say so. But we have not got there yet.

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Senator Atkins

A perfect case is a person, like myself, who is in a position to vote on certain appropriations. I would probably be willing to vote for support of the Boston Symphony, assuming that you could reach more people in a larger auditorium. It was mentioned earlier that would have a negative impact on the acoustics and perhaps other artistic considerations for the Symphony. How do you reconcile that kind of thing? What particularly troubles me is that people who run such institutions have certain kinds of obligations to see that the institution is maintained. They are the ones who are going to be dealing with the state; not the individual artist or performer who is really, in many cases, at the mercy of the institution and the institutional politics.

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Thomas Perry

The justification for the Boston Symphony to approach the Legislature for support means that we assume we are a public institution; therefore, we have public responsibilities. What you say has to be answered when the time comes and if it conditions giving concerts in larger places, I don't think that necessarily eliminates playing in the place we have now. Maybe we can play in both places. I don't see that your suggestion eliminates or negates our need for the support from public monies.

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Roger Broome (Director of Development, Opera Company of Boston)

The Opera is a considerably smaller and younger institution than the Boston Symphony. However, many of its problems, and particularly its financial situation, are very similar.

I would like to start off by giving the Commission some specific numbers regarding the Opera Company and its operation. It has a total annual budget of approximately \$1.3 million. This covers the operation of the Company itself and a subsidiary organization called Opera New England that takes opera on tours both within Massachusetts and the neighboring states. The Opera Company employs approximately 300 people during the course of the year. These are artists, designers and builders, administrators, singers, dancers, and the like. It has a total audience during the course of the year of approximately \$100,000 people both from within Massachusetts and outside of the state. It is only 17 years old and does not have an eminent history like the Boston Symphony. It also has no endowments.

Its budget is met totally from earned income and contributed gifts from the general public, from government, from corporations, foundations, etc. About \$500,000. is raised from ticket revenues each year. You can see this leaves a gap, a shortfall, of about \$800,000. which has to be raised on an annual basis. There is no cushion, no endowment to fall back on. If that money is not raised the program has to be cut, the audience has to be cut, etc. The ticket scale, which represents the earned income of the Opera Company, is somewhat broader than the Symphony. We run as low as \$3.00 on the subscription series and student rush. In cases of student performances outside of Boston, we charge as low as \$1.00 admission for children and students. We range from there to a high on single ticket sales in Boston of \$24. and we feel very strongly that this is an absolute upper limit. To go beyond this means that we would lose supporters on the contributing income side as well because it is audiences at the top level, the subscribers of the high priced tickets who also make up the largest part of our donors.

The Opera Company is representative of many of the medium to smaller sized performing arts organizations in Boston; and there is a very large number of them. I hope it also represents the top in quality of the kinds of performing arts activities that are made available to audiences within the State of Massachusetts.

The government support for the Opera Company, specifically state support, is extremely small. This year we have a cut in the appropriation. It will represent 1% of our budget and obviously, by comparison with New York, European countries, and many other states, this is a dramatic figure to have to quote, unfortunately. Our support from the National Endowment, fortunately, is greater. It totals about \$120,000. both for Opera New England - which also goes outside of the state - and for the Company's budget itself. So, combined state and national support does represent a fairly substantial part of our budget and without it we would be in very serious difficulty, indeed.

We have tried, and will continue to try, to develop sources of corporate support, foundation support, and obviously, individual support within the state and around the country. But as it has been pointed out earlier, this has been effected drastically by the economy; particularly corporate support, which has a rather poor reputation in Massachusetts. Foundation support is limited and individual support is effected by the ups and downs of the stock market quite dramatically. As a result of this, our contributing income over the last three years has maintained a fairly steady plain. It has not increased, nor has it decreased very dramatically. However, our costs have increased quite substantially, and in order to meet the growing shortfall that we have experienced, we have had to cut back on programs. We have had to cut back on exposure that we have had in schools, particularly in Boston, and we have gone increasingly to foundation support for specific programs which in the past has gone for the general operation of the Company: heat, light, and electricity, etc. These are the costs that are most difficult to find funding for. And these are the areas where we feel that increased government support should be directed to.

The one point I would like to make to the Commission - and that separates Boston from a number of other cities in this country - is that Boston's performing arts groups, and indeed its museum groups, in many ways represent this city and this Commonwealth to the rest of the country. The Symphony is a perfect example; the Pops and Arthur Fiedler (who is a national figure) symbolize Boston to many people around the country and around the world, and contribute a great deal to creating an image that is different from that which we so often read of in the news media: the problem regarding busing in the schools, the economy, etc. It is a positive image. It obviously has economic impact and economic ramifications as far as bringing people to the Commonwealth.

I would like to say that we feel that the Opera Company, and Sarah Caldwell in particular - I guess everybody has seen her on the cover of Time magazine, the New York Times Magazine; both of these in the last couple of months, and in Musical America as "Musician of the Year" - represents Boston to our country, and it is terribly important to our mind that this image be maintained and strengthened. The Commonwealth can only benefit from it economically, morally, and in every other way.

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Senator Atkins

Do you attribute low corporate support to any particular factors?

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Roger Broome

First of all, there are fewer corporate headquarters located in Boston than any other major city. And the tendency of corporations is to give in those areas where their corporate headquarters are located. Secondly, there is not a tradition of giving in the City of Boston from corporations that has developed as in many other cities in the country. New York is a perfect example. But Minneapolis, Atlanta, Houston, and San Francisco are other very good examples.

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Senator Atkins

Is there any effort being made by performing arts groups to change that situation around?

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Roger Broome

It is a very difficult problem to address itself to. Each of the groups in Boston obviously solicit corporations for support in various ways. Under the umbrella of the Metropolitan Cultural Alliance, there have been efforts made to put together programs, matching programs with corporations, which have had some limited success. This is an area where the Legislature could take some incentive to encourage, in one way or another, support from corporations.

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Senator Atkins

How do you feel the Legislature can accomplish that?

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Roger Broome

There must be various incentive programs which can be investigated. One that I heard of recently is the use of the hotel tax and the tourist tax to support the arts. Obviously, the artistic community does a great deal for the benefit of particular corporate sectors, the hotels, the restaurants, etc. Somehow, this should come back to benefit the arts institutions.

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Representative Michael Paul Feeney (D-Hyde Park)

What are the hopes for a new home for the Opera in Boston?

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Roger Broome

After hearing the presentation of the lottery in Sydney, it gives me some new thoughts and ideas. We are at present investigating very seriously a number of sites in the Boston area. The Charlestown site was a very promising site up until the Kennedy Library decided to locate at Columbia Point. The reason this was a promising site was because there was some chance that National Parks money could be involved in the maintenance. This is, where again, we are looking for government support of a different type to support our institution.

The preparation, the planning for an Opera House complex, or Performing Arts complex, is further along now than it has been at any point in the past 15 years. It has been Sarah Caldwell's dream, as you know, from the beginning, and she has maintained, and I am convinced, that there are no facilities within Boston, within Massachusetts, that are suitable for the presentation of high quality opera, dance, and performances requiring large spaces. Renovation has been suggested, particularly of the Music Hall, but this we do not feel will meet the needs of the Opera Company or a number of other performing groups that need performance facilities. The reason I am on board at the Opera Company is to investigate funding sources for construction, and I am hopeful that, in the next year or two, we will see some real substantial progress in that direction.

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Representative Feeney

I am saddened at my recollection of that beautiful opera house in Boston. We let it get away from us, and I often wonder, how the leaders of the opera let it come to pass?

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Roger Broome

I do not think the blame can be put entirely on the leaders of the opera. I agree with you 100%. We have seen public sentiment precluding new construction in various areas. To hear of an instance where public sentiment was not aroused and mobilized and motivated to save destruction of such a building is incomprehensible to me.

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Stuart Yoffe (Chairman, Boston Ballet Company)

Mr. Norton set the tone of my remarks, and several other speakers generously mentioned the Boston Ballet. What I would like to emphasize is that there is an audience for ballet in Massachusetts. And for the other performing arts. The fact that we are selling out 15 performances of Nut-cracker is not as important as the fact that we sold out our November

repertory series for the first time in the Company's history. And, we are looking forward to selling out the other repertory performances this year. One important thing about these sales is marketing; no doubt about that. The performances that we had on the Esplanade in the last couple of years to over 200,000 people, and for "Summerthing" since "Summerthing" has been in existence, we were one of the first to sign up for "Summerthing" and, according to Kathy Kane, are still the most popular performing organization in "Summerthing" throughout the neighborhoods of Boston, have contributed to our paid performances. Increase in the paid performance attendance is a reflection of the tremendous demand and interest there is for the ballet and the performing arts in Massachusetts.

Nutcracker is a very important part of our earnings potential. We have built on Nutcracker by building into the series performances three or four times a year what we call the "Sunday Family Matinee" performances which are directed at family entertainment; the lighter classics, the specific children's ballets. This was the first performance of our November series to sell out, and we are very encouraged by this. We are trying to branch off from the Nutcracker idea and the "Sunday Family Matinees" idea into a whole new "Springtime Nutcracker", if you will, with our pilot program for Sleeping Beauty this April. We hope to make a separate performing series of Sleeping Beauty. It is this kind of thing which will increase the earnings of the Company beyond the 60% of the budget that we already make and which is, incidentally, very high for performing arts in general. I was very interested to hear about the 73% for the Symphony. But there is no question that we have to increase our earned income, if we want to be able to maintain an achievable fund raising goal. It is because of the spread of the interest in ballet performances through these free public performances that we can look forward to a larger paid audience.

I would encourage the members of the Commission, if they want to know what busing is all about, to go down to the Music Hall on Friday afternoon and see Tremont Street blocked with school buses bringing in kids from all over Massachusetts to see the first of the special children's matinee performances of Nutcracker that we hold at a reduced rate each year. Going on from Nutcracker, and branching off to the spring performances and the family oriented Sunday performances; what we are hoping to bring to Boston and Massachusetts is good family entertainment and dance throughout the performing year. I think this is already proving very successful for us.

Aside from our earned income and our free performances, we also have a very active program of performances and lecture demonstrations throughout the schools of Massachusetts, particularly in Greater Boston. It is very popular and reaches about 30,000 children a year.

The Boston Ballet is only one example of what performing arts does for Massachusetts in way of industry. Our budget, which is about a million and an eighth, consists of over 60% - that is nearly \$700,000 - of salaries that are paid out to people making their living in the performing arts in Massachusetts. I think that is a very impressive figure for only one performing arts organization.

Again, what we are after is a way to increase our earned income so that we can take the load from the donors. One way that the state can help is to invest in the Boston Ballet, and the other performing arts through what might be called 'seed money', or investment capital, or risk capital, or whatever you want to call these earned income producing projects such as Sleeping Beauty. We are not asking for a giveaway. We are asking for money that will have understandably conditions on it, and we will meet those conditions. We have a track record of meeting conditions on all of our grants. We will show you that we can make money with the money that the state might give us, and we will make a tremendous return to the state for that investment.

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E. Virginia Williams (Artistic Director, Boston Ballet Company)

With the present budget of the Massachusetts Council on the Arts, Massachusetts will be the 27th in the United States. People in Massachusetts give a very small percentage. In England, people give \$2. per person per year to the arts.

We are about the only country in the world today that does not have a great deal of government support for the arts. Of all the countries in the world that give to the arts, there is only one country that I know of that puts any kind of artistic control on the performing and visual arts groups. That is Russia.

I think that Massachusetts should take more pride in their performing arts organizations. It is a matter of fact that we will go out of existence without more government support, because private fortunes that, in the past did support the arts, are no longer able to do so. Before there were any taxes in the United States more money was given by individuals. Way back in Europe, churches and individuals supported the arts and individual artists. In Wurtemberg, in Germany, the court itself supported a full orchestra, as was done with Mozart. There came times when individuals no longer could support the arts. The government began to take over full support of the arts, a combination of city, state, and federal support. It is going to have to happen in the United States, or the United States will not have its great arts organizations. It is a fact that in Massachusetts the very corporations that do not give very large amounts of money to the arts send out literature mentioning the Boston Symphony, the Museum of Fine Arts, the Boston Ballet Company, etc. If we are going to live, we must have government support.

Another cultural and educational organization that is not here today is Elma Lewis' artistic operation. And it should have been included.

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Michael Judson (General Manager, Boston Ballet Company)

For fiscal 1975-76, we are expecting an earnings gap of approximately \$450,000. We had a shortfall last year in our earnings which we are trying to make up also, which means our fund raising goal this year is about a half million dollars.

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Joseph Hill

If you have this type of loss, will you have to curtail operating?

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Michael Judson

In general, there is a specific time frame. We will consider cutbacks for the Boston Ballet in our meetings at the end of January. The things that would be cut from the budget first would be community services. The things that would probably be cut second would be touring activities, as it is expensive to get out to the rest of Massachusetts. Things we would try to retain as long as possible would be our performing activities in Boston.

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Joseph Hill

It is my understanding that in the past you have received money from the Ford Foundation.

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Michael Judson

We were one of 10 or 12 original dance companies that received very large and structured grants from the Ford Foundation that lasted several years. In the first ten years, the Boston Ballet came in with almost \$2 million of funding from the Ford Foundation. We were the only dance company under that program to successfully fulfill the grant requirements.

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Joseph Hill

The loss of \$450,000. that you projected for 1975-76; does it include the Ford Foundation money?

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Michael Judson

We will receive no Ford Foundation funds this year.

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Representative James G. Collins (D-Amherst)

Without government support, have you made any projection how long the Boston Ballet Company will be able to continue?

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Michael Judson

We have had a five year projection made for the Ballet by Prof. Harvey Wagner, of Yale, that addresses this question. Mr. Joffe's opening remarks about increasing our earnings came from that study essentially. The secret for the arts in the future is to bring fund raising need down and stabilize it. The only way to do this is by earnings. It will never disappear entirely, but it should be stabilized. We have got to figure out more ways of making money.

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James Collins

You said that you might be able to do that if we provide the seed money to increase your earned income.

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Michael Judson

The Massachusetts Council on the Arts, in past years, has done some work with the Boston Ballet on that level and we are hoping that it will continue on the level of cooperation we have had.

I would like to mention, since the question of governmental control has been mentioned several times, that as an individual who does support the state to increase the funds for the arts, I think we can do away with the problem of censorship or undue governmental control by taking a similar course as we have in public higher education which would provide a degree of autonomy to the arts whereby we could trust to those who are active in the arts the job of deciding where the funds would go, and, during the year we would have a review procedure for them. I think the problem of governmental funding control can be solved if we come up with the additional funding to keep the arts alive in Massachusetts.

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Steve Hays (General Manager, Stage/West)

I would like to make a few comments about the situation of the professional performing arts in Massachusetts. I think that the quality is superb on all levels of symphony, ballet, theatre, and opera. What we have in the Commonwealth is probably the greatest concentration of artistic excellence in the country. I would also like to note that I believe the arts are well managed. Stage/West, for instance, plays to 90% capacity. This represents earned income potential. You have heard comments from other arts organizations playing to over that amount. So, in terms of earned income, our ability to pay our own way, through ticket sales, is almost at capacity. There is an expression that has been used regarding the earned income: If God had intended for regional theatres to survive, He would have made everyone a season subscriber.

We have been doing God's work in Springfield; but, it is not enough to support the arts. What we are looking for is the additional monies needed to continue our work. Another problem of the theatre has to do with the competition from commercial theatre. Theatre in this country, as a non-profit institution, is a latecomer to the world of artistic institutions. All of the other organizations - symphony, ballet, and opera - have been organizing as non-profit institutions for quite a few years longer than we have. We are just beginning to make inroads into the need for subsidy for legitimate theatre of non-profit status.

A few words about Stage/West. We are out of debt, thanks to the Ford Foundation. We have cleared up all start-up costs, and we are now operating without accumulated debt which is a wonderful thing. But that does not solve the problem of the need for subsidy in order to continue the work that we do, which is a whole different type of funding. In anticipation of budget cuts this year from the National Endowment for the Arts and the Massachusetts Council on the Arts, we voted not to increase our operating budget for this year. As a result, we were forced to cut our season back by 20%, our touring plans were curtailed about 75%, and worst, our artistic budget was cut back. This is what I would call our survival line. Once we cut back our artistic budget, our salaries for performing artists, our standards for scenery and costumes, etc., we are debating the issue of survival and that is the worst thing that can happen to an arts organization.

And now we see that the Massachusetts Council has cut its contribution to our activities by 48%. Our needs for the current year are \$150,000. to underwrite a budget of approximately \$400,000. This fits into a figure of about 35% non-earned income which we have been using ever since we opened our theatre nine years ago. We project in the next three or four years, a need of around \$300,000. in supporting income. This would be to support a budget of approximately twice what we have now. It might be of interest to you to know that most other states supporting resident theatres get a considerably larger portion of their operating income from their state or city governments. Most of them get in the vicinity of \$75,000 to \$100,000. a year. Our state funds this year will be \$11,300.

In conclusion, I would like to talk about our philosophy dealing with public funding because we consider our public funding has to go to support public programs. We believe we have a mission with our theatre: to move, to illuminate, to inspire our Springfield citizens throughout their lives. There is a tremendous need for spiritual and intellectual refreshment in our community which only the arts can give. To make that refreshment possible, we need public funding for our programming. As we study the needs for financial development of the arts in the state, and the reasons for that financial development, we can consider it a strong argument to talk about jobs, economic investment, and tourist investment. They are all good supporting arguments. But I would urge you, when you are talking about support for the arts, to consider service. This is where the arts make the greatest contribution to the Commonwealth; in the service to individual people. As we work together in developing more income for artistic organizations, I would suggest that service be uppermost in our minds.

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Elizabeth G. Dunton (President, Public Action for the Performing Arts)

Massachusetts is richly endowed. But the fact of the matter is, that while we fill our theatres and concert halls to capacity, most of our performing arts struggle with one crisis following another and many teter on the financial brink of disaster. Yes, we have a Symphony Orchestra renowned throughout the world; yes, we have a director of opera internationally prestigious; a ballet; Elma Lewis and her National Afro-American Center; and we have theatres in abundance. In addition, there is a veritable network of schools and smaller arts organizations training and providing employment for talent throughout the state. The performing arts are a growth industry enhancing real estate value and attracting new business; but most importantly, they enrich the quality of life in the community. Can you imagine the holiday season without The Nutcracker? Can you imagine the season without the Symphony? Without the opera or the theatre? Can you imagine a spring without Arthur Fiedler and the Boston Pops? I can tell you, from first-hand observation, that the Pops alone attracts conferences, conventions, alumni reunions, etc. from all over this country. And they provide a showcase for some of the finest performing arts talent in the world. All of this is ours. But we must take care of it. The arts are not for the chosen few. They belong to all of us.

But if we are going to enjoy these beautiful things and have our lives enriched, we must get involved in the solution of the many problems facing our performing arts. We must accept the responsibility and we must put forth a massive cooperative effort to insure the preservation of these precious jewels of our existence. State and national government can not be the sole saviour of the performing arts; nor can industry; nor can private individuals. We must have pennies from the school children; cultural exposure to them is a critical need. We must have contributions from individuals and organizations; and these must increase. Industry must contribute by underwriting free low-cost programs for the students, the elderly, and the underprivileged. This is an area which is increasing; but, it is not enough. Support for the arts must be a part of corporate and marketing plans. State and national governments must accept an increased role in the preservation of the performing arts. It is important that we realize the critical issues that are at stake. The deterioration of major performing arts programs will have a catastrophic effect on the city of Boston and will adversely affect the economy of the state. Therefore, the fight for the survival of the performing arts must continue. The emergency of the situation is not yet fully evident; but the problem is solveable. It is a matter of education. And it is a matter of communication.

The main purpose of Public Action for the Performing Arts is education and communication. This is a unique organization drawing its membership from the public. If you have wondered how a modest donation could possibly help, put it into a \$5.00 membership to Public Action for the Performing Arts. And a \$50.00 membership will put your business on record in support of all the performing arts.

We strongly endorse the concepts expressed in a recently released report of the National Committee on Cultural Resources. This report states

that interest in the arts has risen steadily over the past decade. As a result, the American people themselves are making the strongest case for the arts. This is precisely the purpose of Public Action for the Performing Arts. We are the voice of the citizens and we must be heard. We will educate the public. We will communicate with business and the legislators. Each must accept its responsibility and discharge its obligation if this is to be a viable solution. These are trying times. There are many problems in all areas that must be solved. With the economic crisis, problems of ecology, welfare, education; certainly, we do not need the deterioration of our cultural image as well.

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Herb Selesnick (Partner, Harbridge House, management consulting firm)

I don't fully agree with earlier speakers who said that arts organizations are all well managed. Some are, but some aren't, just as in any industry.

In Massachusetts, arts organizations provide substantial benefits both to the economy and the public. They are faced with spiraling costs which the private sector, and even the government sector cannot fully cover. The financial forecast for years to come is also bleak. Accordingly, only one conclusion is possible: fairly immediate and fairly long-range state assistance to the arts is essential if they are to survive and to continue to provide the quality of services Massachusetts citizens have come to expect at a cost they can afford. But in this period of fiscal crisis and financial austerity, the state simply cannot afford large cash outlays for the arts. So the real question is what other roles can the state play in order to help?

My purpose here today is to summarize and highlight the economic plight of the arts as described in studies conducted by research and consulting firms such as my own firm, Harbridge House, and others, and to set forth a rationale for expanded state assistance to the arts. My thesis will be that the most appropriate state role is to foster and promote management assistance to the arts - to increase their earned income producing capacity and thereby stabilize their long-term need for public subsidies.

Contributions that the arts make to the state, and we must keep these in mind.

It goes without saying that arts organizations serve the people of Massachusetts by providing education, entertainment, and cultural opportunities. They provide a broad array of intellectual and spiritual refreshment, and even more.

The cultural institutions of Massachusetts represent a constituency of one-quarter of a million members and subscribers. These institutions serve an audience of more than 13 million people annually and provide more than 10,300 jobs.

This community of museums, symphonies, dance, theatre, music, opera, and historical organizations drew greater attendance last year than all of the commercial sports events in Massachusetts. These institutions provided educational services for 1.1 million school children.

Massachusetts has an international reputation for the arts of which we can be truly proud, and which is sustained by the diversity and quality of our cultural and educational resources.

Not surprisingly, this unique asset has been instrumental in attracting to the Commonwealth tourists, new residents, and industry - all of which are essential to the state's economy and livelihood.

A recent management consulting study ranks Massachusetts first among all states surveyed in "environment for culture" and cites this fact as a major attraction for business relocation in Massachusetts.

Besides creating a quality of life to which new residents and businesses are attracted, Massachusetts arts organizations attract visitors from all over the world. For example, the Boston Symphony at Tanglewood is a prime attraction for summer vacationers in the Berkshires. And no visit to Boston is complete without an afternoon at the Museum of Fine Arts. The tourist industry is important to Massachusetts, and the state's arts organizations are vital to tourism.

In addition to their attraction for business and tourism, arts organizations also make a substantial contribution directly to the economy of Massachusetts. Taken together, Massachusetts arts organizations form a potent industry. They have a direct effect on the economies of the communities in which they are located. They construct buildings, buy supplies, purchase advertising, pay maintenance and security firms, hire accountants and lawyers, and carry insurance. They employ people who, in turn, spend their earnings in the community and pay taxes. Moreover, their audiences spend money on auxiliary services such as parking and restaurants.

Some details of the deficit problem:

Arts and humanities organizations in Massachusetts are today operating at a multimillion dollar deficit annually, as is amply documented in a host of studies.

Of the six organizational types which fall under the heading of "arts and humanities", the performing arts reported a disproportionately large share of the total dollar deficit. For example, while performing arts account for only 20% of total industry expenditures, they account for a full 45% of the total deficit. Thus, in a sense, the performing arts are overcontributing to the total industry deficit.

Performing arts organizations receive a much greater percentage of their total income from ticket sales and box office receipts than other types of cultural organizations.

Arts organizations are finding it increasingly difficult to balance their budgets at year's end, as the following figures indicate:

Over a recent three-year period, the number of organizations breaking even decreased by 5.3% while the number reporting deficits increased by 16.4%.

Among the individual arts categories, an increasing number of visual arts and performing arts groups recorded deficits over this three-year period.

In Metropolitan Boston, the number of arts organizations with deficits increased from 34.9% to 54.0% over this period.

The Bicentennial is creating a crucial situation for the state's arts institutions. They are being called upon to provide programs and services to their communities and to the state. They are being asked not only to serve the increased number of visitors but also to provide special exhibitions and performances; timely educational programs for schools; and enlarged public displays of artistic and historic treasures.

Unfortunately, most arts and humanities organizations are not in the financial position to extend themselves. In fact, survival, not growth, is the issue for many of them. Deficits are the rule, not the exception, and fund raising capabilities are already stretched to capacity.

Increased admissions charges are not the answer. Many arts organizations are prohibited from charging admissions by provisions in the charters; for others, the level of admissions charges necessary to cover operating costs would be prohibitively high. The Bicentennial, then, is posing a tremendous threat to this state's cultural resources.

Lack of adequate facilities; almost nonexistent funds for restoration of important materials and objects; lack of modern display systems to permit maximum enjoyment of artistic and historic treasures; and inadequate staffing - all are being aggravated by the Bicentennial.

A recent survey showed that performing arts in Massachusetts raised 67.7% of their total income internally. Of unearned income sources, 11.9% came from private contributions, 8.3% came from endowments or investments, 7.1% came from foundations, 2% from corporation contributions, 2.2% from federal government, 0.6% from state government, and 0.2% from local government.

Thus, performing arts depend for at least one third of their income on unearned sources. Unearned income for the performing arts can be divided into four major categories: foundation support, corporate support, individual support, and government support. Existing data and studies indicate that none of these sources is presently providing levels of support commensurate with the need.

Overall findings on the state of corporation giving to charitable causes generally, and cultural causes specifically, indicate that by and large

Massachusetts corporations contribute at a lower rate to charitable causes generally, and the arts specifically, when compared with national patterns of corporate giving.

It has been more than four decades since the Federal Revenue Act of 1935 was enacted, making it permissible for corporations to deduct up to 5% of taxable incomes for contributions to charitable and educational organizations.

Nevertheless, of the donations made by corporations, gifts to the arts still represent only a small fraction, even though there has been a marked increase in this regard recently. As late as 1968, less than 5% of the corporate gift dollar went to cultural causes. Of this amount, well over half was for capital grants rather than operating funds.

One study of business support of the arts concluded that corporate assistance to the arts has been vastly overpublicized and has to date consisted of more talk than action.

Another survey showed that Boston corporations give only .64% of their net income before taxes to charitable causes, while the national average was .73%. Still another study showed Boston companies' gifts to the arts represented only 2.9% of total charitable contributions compared with 4.9% of total contributions at the national level.

Individual support of the arts, although important, also is not sufficient to meet the need.

A recent study showed that private contributions amounted to only 11% of total budgets and 37% of total unearned income of the performing arts.

Boston, in general, does not enjoy a reputation for charitable giving. The chairman of a recent United Fund drive in Boston asserted that the city's per capita giving runs about 30% less than in cities of comparable wealth.

Municipal support is also very limited.

Government funding of the arts in Massachusetts differs in an important respect from other states. Elsewhere, it is the rule, not the exception, for city governments to assist major museums and performing arts organizations. In Massachusetts, however, only a handful of arts organizations receive any city money.

A comparison of the giving patterns of federal, state, and local governments reveal that of the total government money granted to Massachusetts arts organizations, 66% was given by the federal government, 32% by the state, and only 2% by local municipalities.

Local government support, therefore, represents a limited source of income for the performing arts, and is usually given to support specific programming.

There was a time when wealthy benefactors could afford to, and did pay, the entire tab for a Boston Symphony concert, or for the entire operation of the Museum of Fine Arts. This is no longer possible. Rising costs and public demand for services exceed the amounts that can be raised from the private sector.

The arts are a public service, and one can argue that their use should not be limited by the ability of private sources to pay for public services or by the ability of the average person to pay increased admission rates.

Other states have recognized the contributions made by the arts and have provided greater levels of state support than Massachusetts. As recently as fiscal year 1973, Massachusetts ranked sixteenth among the 50 states in terms of per capita appropriations of state arts councils. The Massachusetts allocation trailed New York, Missouri, Illinois, Alaska, Hawaii, Rhode Island, West Virginia, Utah, Maine, Vermont, South Carolina, Delaware, Tennessee, and Minnesota - a list which, by the way, contains three of the other five New England states.

But it is important not to understate the important financial assistance which this state has provided in support of the arts.

The Massachusetts Council on the Arts and Humanities is the state agency empowered by law to stimulate and encourage throughout the Commonwealth the practice, study, and appreciation of the arts and humanities in the public interest. The Council's budget has increased significantly from the \$25,000. level with which it was launched in 1967, but even its present budget is clearly inadequate in light of the multi-million dollar deficit of arts organizations which has been publicly documented.

In 1966, the Commonwealth passed legislation which brought the Council into being. This legislation was in response to recognition of the need for state government to be an essential partner in the support of the Commonwealth's art institutions.

In its first year of establishment, the Legislature granted the Council \$25,000. Since that time government allocations have increased slowly to a current level of support of over \$1 million. In addition, federal support of the Council amounted this year to \$200,000, from its annual share of the State's Program Fund of the National Endowment of the Arts.

The establishment of the MCOA is an important indication of the state's genuine interest in its arts institutions, but the level of support for the Council on a per capita basis is limited and will, of necessity, remain so for the foreseeable future.

The establishment of the Council is an important development, but its limited financial base can only provide the arts community with limited financial support. The capacity of the Council, at its current level of funding, is limited in terms of its ability to make a dramatic impact on the financial needs of the arts community.

This makes it all the more important to reexamine potential non-monetary solutions that have been offered, especially those promulgated by the Governor's Task Force on the Arts and Humanities in May of 1973.

Make low interest construction loans available, through the state, to major art institutions serving a regional constituency.

Establish a not-for-profit public foundation to stimulate and receive private contributions for the arts and humanities.

We would go beyond the Task Force's two non-monetary recommendations to propose that the state establish a not-for-profit public foundation which would have, as the major elements of its mission, something like the following:

Identification of methods and procedures for increasing the earned income producing capacity of arts organizations without compromising the integrity or quality of the services they provide.

Provision of training and technical assistance in arts management, especially in the management of money, materials, facilities, people, and time - and in the functional areas of financial planning, marketing, and public relations.

Design and implementation of demonstration projects and studies involving the linkage of classical and popular art forms for purposes of broadening public appreciation of the former and stimulating revenue producing activities through collaboration.

Provision of loans (perhaps at lower than market interest) for seed money to launch income-producing projects for arts organizations and to facilitate capital expansion projects involving performing arts facilities.

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Peter Spackman (Executive Director, MIT Council on the Arts)

The Council on the Arts at MIT is a nationally based body that holds in common the view that relative progress and civilization rests on a healthy balance between science and the arts. Our function at MIT is to act as a catalyst for a broad based, highly participatory, program that is founded on the intellectual tripod of teaching, practice, and research in the arts. Our interest, therefore, in the arts organizations of this state is indirect, but not less vivid.

In essence, the Council at MIT is an experiment in adapting the new social idea of the Arts Council to the situation of a private institution of higher learning. The arts council movement itself is over a quarter of a century old, going back to the foundation of the British Arts Council. France, Canada, and other countries of the Western World, have established arts

councils on the national level. Our own National Endowment for the Arts is ten years old, and of course, there are state and community arts councils as well. What we are trying to do at MIT is to see if this will not enhance the education of the scientists and engineers and move them toward a greater feeling for the overall human dimensions of the problems that MIT tries to make its students face.

I have no solutions to the problems of the performing arts. But out of the MIT contacts, I would like to suggest that there are at least two essential ingredients if solutions are to be forthcoming. One is that there must be some kind of combination of culture and commerce. This is something people on the side of business and management and people on the side of the arts will have to explore together. As an example of the sort of thing I mean, we are having at MIT this January a conference with a National Endowment for the Arts grant and with assistance from our own Council: it is called "Town Square Revisited". It is a conference among architects, artists, developers, and such. The idea is to stress the role that culture can play in attracting people to malls and developments; not only in suburban, but also in the revitalizing of a downtown city, such as Boston. Very often, it turns out that raising development money is hard. No one wants to be the first person in. But if a cultural organization is there, it can attract the audiences it needs and also the customers that various commercial people need.

Coming from a university which puts as much emphasis on research as MIT does - I must also say that research of quite a different order than the kind we have heard about this morning - is going to be required. No major element of society has so little basic data about it as do the arts. The Ford Foundation Report, and various other surveys, are alarming catalogues of the mounting deficits facing the arts. There is also a great deal of market survey material. There is very little as yet in this country that any academician would call 'basic research in the arts'. There is much we do not know about the kinds of goods the arts are, if you want to look at them simply from a marketing viewpoint. We do not know how to market them. We don't know really what some of the ingredients are for marketing them. One small piece of research that MIT Sloan School has embarked on recently with the Metropolitan Cultural Alliance is the study of the budgeting practices of arts organizations in the Boston area with the idea of developing a model budget and ultimately putting this on a computer basis that ought to result in a good deal of savings. But there are also fundamental scientific questions that have not been asked about the arts, and, if public support for the arts is to grow, these questions need to be answered. The considerable money that the country and the state spend on public housing, for example, has been spent on the basis of a large body of social scientific research. That body of research does simply not exist for the arts. If public expenditures are to be made on behalf of the arts, there is going to be that kind of research needed. Otherwise, it simply will not be justified.

For example, Senator Atkins pointed out that it makes little difference whether you fund the arts through direct grants, subsidies, or through the tax structure. A Harvard study has pointed out that there is such a thing as the tax expenditure budget which is the equivalent to direct subsidy. But no one has done the research to tell which of these is the better way of doing it.

I submit that until legislative bodies are furnished, or in fact commission, such studies to be done at a basic level, they will not have the expertise to know what kind of government policy they ought to follow.

Of the many rationales for there being a government policy in the arts, at least three strike me as necessary. One is the economic effects, about which you have heard a great deal; the arts generating ripple effects, their labor intensity. Overall, there has been an estimate that the performing arts alone generate about 1.5 times the ticket price of their performances in the economy where they occur.

The second rationale for the support of the arts is historical. We have clearly moved from the time of individual patronage and individual enterprise to larger bureaucratic apparatuses. This is not true only for the arts but medicine, law, and various other fields. If there is any solution to be had for a government policy toward the arts, it is something that is going to have to be worked out at both the national and state levels.

Finally, there is in a democracy, what you might call "The Will of The People". Certainly, what the people want ought to interest the government, and clearly, the people more and more want the arts.

I would like to quote a few things from the National Committee on Cultural Resources Report, showing how rapidly some of these public attitudes are changing now. In a poll in 1973, and one in early 1975, Lou Harris found that there had been significant percentage increases. The public's evaluation of the arts, strongly positive in 1973, has now risen even higher. Those who believe that museums, theatres, concert halls, and the like are important to the quality of life in the community rose from 89 to 93%. Those who believe that the arts and cultural facilities are important to business and the economy of the community rose from 80 to 85%; again over the same two-year period. This high ranking of the arts is backed up by a majority of people to the extent that they would be willing to pay increased taxes if the money were to go to support the arts.

At this point, the government taxes people and then, through its representatives, decides where the money is to be spent. The people have little to say except to recall the people they have put into office if they decide they have not spent it the way they really wanted them to spend it. But when Lou Harris went out and asked people, in a national sample, if they would be willing to support the arts if they were allowed to direct their own tax dollars to the arts, he found this to be true in the following percentages. Forty-one percent of the people would be willing to pay an additional \$25. in taxes to support the arts and cultural facilities; 46% an additional \$15.; and 51% are willing to pay \$10. more a year. This is a strong indication of the public support for the arts.

Debate on this trend is far more advanced abroad than it is here. And I would like to conclude with some words about an emerging new field which is called "Cultural Development". Augustin Girard, in Cultural Development (published in 1972 by Unesco) says that

" . . . it is clear today, after two decades of economic development, rapid in some places, slow in others, that individuals and societies cannot seek their sole satisfaction in an increasingly high standard of consumption without being shaken by serious crisis. It follows that cultural development has now ceased to be an article of luxury, an embellishment of plenty, which society and individuals could do without. It is, on the contrary, linked to the very conditions of general development. Its ultimate goals are not determined in the light of any particular philosophical concept of man. They spring from the intimate needs of societies in the throes of change. The quality of life and the need to retain our individual personality in the face of the contemporary world are two vital needs to be found everywhere, expressed at times with violence and not always satisfied by economic development."

Girard quotes the minister responsible for the arts in the United Kingdom as saying that

"For the first time, the mass of people are asking for a share in life of a quality that satisfies the expectations aroused by better education. To advance toward a society in which the quality of life is as important as economic growth calls for a new social strategy. So, politics itself must change and governments must go beyond the satisfaction of material needs and show an increasing concern for the imagination and the spirit of all members of the community."

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Also testifying were:

Steven Warnick (Actor-President, Next Move Theatre) cautioned the Commission about possible adverse effects for smaller groups if major amounts would be given to major organizations. He also emphasized the need for controlling any grant money carefully.

Anita Kurland (Executive Director, Boston Symphony Youth Concerts) elaborated on the public service, which goes exclusively to the young, that the Boston Symphony Youth Concerts provide.

Larry Murray (General Manager, Pocket Mime Theatre) stressed the importance of government support for a group like Pocket Mime and stressed his appreciation for raising general awareness of arts problems.

Mr. Marcus (Former President, Boston Musicians Association) pleaded for the need to make the arts accessible to everyone. He suggested that the state collect \$1.00 on every income tax form and that Boston build its own arts center.

Jerome Cohen (Director, Cape Cod Symphony) pointed out that the smaller groups have to be taken care of on the state level because they have no access to federal or large foundation funds.

Mark Faverman (Secretary, Boston Visual Arts Union) questioned the Commission why the visual arts were not considered and why not more artists were invited to testify.

(Complete testimonies are in the Commission files.)

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The following testimony was submitted in writing.

Robert T. Kenney (Director, Boston Redevelopment Authority)

There is much talk these days about the benefits of saving old buildings and converting them to new uses. In fact, it is generally acknowledged that Boston is setting the pace in showing other cities what can be done through adoptive reuse of buildings which have architectural or historical value.

I am proud to say that the BRA, through its renewal program, has been able to help save and convert many of these old buildings. But we should remember that conservation and preservation efforts must go beyond saving a particular building or section of the city. We must also concern ourselves with conservation of the city's traditional role as a center of culture and commerce. In short, preservation of our buildings, as important as that is, must also be accompanied by such action as we can take to conserve the city's traditional role as a center of culture, a place where the performing arts are supported and sustained.

Boston is blessed with first-rate dance companies, musical groups of all kinds and sizes, and outstanding opera companies. Boston is not nearly as rich in the facilities to house all those groups. Indeed, Boston allowed the demolition almost 20 years ago of its outstanding opera house. But today, Boston has a chance to make up for that tragic error. It has an opportunity to create an opera house that is outstanding in every sense of the word.

That is why we have taken the lead in a proposal to convert the Music Hall. As a first step, the BRA commissioned Cambridge Seven to conduct a feasibility study of the Music Hall to see if it was possible to take the present structure and carry out renovations to convert it into a performing arts center. The study indicated that the Music Hall, for a cost of \$6 million, can serve the needs of opera, ballet, and music. The problem with the facility, which now exists, is that it does not have a sufficient stage area. In fact, it does not have a back stage or adequate dressing rooms. What it does have - and what is almost impossible to duplicate today - is size and magnificent decor and style.

We also know that to try and build a new structure which has what already exists at the Music Hall could cost in the vicinity of \$20 million. Economics alone favor conversion of the facility.

But we are talking about something that goes beyond dollars and cents. We are talking about the willingness of this city, and all who love and support the arts, to build on a strength that already exists. All over America, cities which do not have the architectural riches of Boston, have built monumental arts centers. Somehow these monuments to civic pride are supposed to signal that city's coming of age as an arts center. All too often, the most impressive aspect of the arts center is the pride and presumption of those who think new buildings equal culture. Here in Boston, we have a chance once again to show that make-do spirit of New England; to show that our main concern is with culture itself and not fancy outer trappings. And in the process, we can bequeath to this city a facility that is far richer and far more interesting than any component in those shiny new centers of culture.

Already, we have shown that an old flower market in the South End can serve as an arts center. In the Back Bay we can see how the ICA has taken an old police station - one which was supposed to be demolished - and converted it into an attractive gallery and exhibition area.

We are exploring the ways in which we can raise funds for the Music Hall conversion and the kind of entity which should purchase and operate this facility after necessary renovations are made. There are indications that substantial funds will be made available to us in the near future to begin the conversion of the Music Hall.

(Prepared for publishing by Max Friedli)

